

NEW SLOAN READERS

MANUAL

By

KATHARINE E. SLOAN



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OREGON STATE NORMAL

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PREFACE

THE New Sloan Readers Manual has been prepared as a guide for teachers in developing the plan and purpose of The New Sloan Readers. The use of the Manual is not essential to this system of teaching reading; but the author believes that the suggestions here included will be found helpful, and will smooth the path for teachers who are using the Sloan method for the first time. It should be understood, however, that the exercises and drills described are merely suggestions for preliminary or supplementary work.

While the author has called attention to some of the fundamental principles on which the teaching of reading should be based, she has not attempted to include a treatise on the subject in this Manual. So many excellent books on the teaching of reading are available that further discussion seems superfluous. Such books also contain many valuable suggestions for story work, picture work, and dramatization — for all of which material may be found in these Readers.

But the essentials of the plan and the material for carrying it out are to be found in The New Sloan Readers themselves. The Manual is intended merely as an aid in the use of the books.

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INTRODUCTION

“ Education is the generation of power.” — PESTALOZZI.

THE aim of The New Sloan Readers is to give the child, in the most direct way and in the shortest time, *the independent power* to read. They use the simplest and most effective phonetic system and the most interesting and satisfactory content to accomplish the aim. They harmonize the method and the content so as to arouse and retain the interest of children to produce satisfactory and permanent results.

The aim of
the series.

Words are treated first as wholes, without regard to their elements. This must be the first step. To continue it through a whole book, however, with no systematic plan or suitable material for teaching phonetic elements, involves waste of the child's time and effort. So the word method must be supplemented by another method that will more directly and more quickly develop the desired power.

Phonetics, this other method, is the technique of reading, as essential to the art of reading as is the technique of music to the art of music. Through phonetics is developed most easily the *independent power to master new words*, which is the first essential to progress in reading.

The method
of the
series.

The method on which these readers are based is the thorough presentation of the simple phonetic elements —

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phonetics reduced to their lowest terms. Phonetics are not added nor suggested as separate exercises, nor presented incidentally, but are woven in a simple, natural manner into every sentence. By simply reading his book the child cannot fail to receive the benefit of a definite, systematic course in phonetics.

Only one new step is taken in each lesson. The object of the lesson is made so clear that no teacher can be in doubt regarding it. The new element presented is emphasized so strongly, in different forms, that it is unconsciously but indelibly impressed on the child's mind. The new words in each lesson, almost without exception, all contain the same phonetic principle; therefore, no matter how many new words there may be, the child has but the one thing to learn. The constant but varied repetition keeps the child's attention steadily directed to it, until he learns it thoroughly. Frequent reviews clinch the progress thus made. The method is simple, definite, and thorough.

The ever-growing independent power that the child obtains from this method is a constant stimulus to self-activity. The exercise of it gives him pleasure. At the close of the first year's work, he is able to read independently and intelligently any material whose thought is not beyond his comprehension.

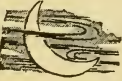
The subject matter, or content, used in this series is suggested by the child's interest and connected with his daily life and experience. Rhymes and stories that center in Mother Goose characters, in playmates, in pets, in playthings, in familiar objects, and

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in complete stories that are adapted to impersonation, dramatization, and expressive reading make up largely the reading content of the series. No words nor parts of words are used for the sake of sound alone; each word is familiar to the child in his spoken vocabulary. Thus the necessary technical drill is provided through the charm of story, rhyme, and play.

Many of the difficulties of the elementary school course are due to the inability of the pupil to read well, to the inadequate equipment given at the start. The more quickly the independent power to read is developed and the more firmly the foundation is ^{The results of this teaching.} laid, the surer is the pupil's progress through the rest of his school course. At the start other considerations must be subordinated. The end cannot be accomplished incidentally. When the child has really *learned to read*, then he has the key that opens to him all books, the wealth of children's literature.

Dictionary of Sounds

A a 	B b 	C c 	D d 
E e 	F f 	G g 	H h 
I i 	J j 	K k 	L l 
M m 	N n 	O o 	P p 
Q q 	R r 	S s 	T t 
U u 	V v 	W w 	X x 
	Y y 	Z z 	

THE PRIMER

PART I

THE MOTHER GOOSE GROUP OF LESSONS

The first group of lessons is based upon Mother Goose rhymes and jingles. The main purpose of this group of lessons is to lead the pupils to make the happy discovery that reading is getting stories from books. It will also teach a number of sight words. For the convenience of teachers these rhymes are printed here in full on page 65 of this Manual.

Most children, when they enter school, are already familiar with some of these rhymes; and the others will very soon learn them. The teacher should first find out what the pupils know about them. She may recite the rhymes in a happy, spirited manner. The class should be encouraged to talk freely about them, and volunteers may be called for to repeat these or other rhymes that they know.

As the pupils become familiar with the rhymes in the Primer, (first read by the teacher or recited by pupils who may know them), the *Story Friends* may be impersonated. The class may recite, for instance, the rhyme on page 12. Then the teacher asks: "What did Little Jack Horner do?" The class will reply: "Sat in a corner." (Of course it would be better if they answered: "He sat in the corner"; but this is not the time

Teaching
the first
lessons.
(1) *Impersonation.*

for criticism.) *Teacher* : "Who will play Little Jack Horner?" The teacher should allow the pupil to impersonate the character as the pupil wishes. He may run over to a corner and sit down, and perhaps represent also the pulling out of the plum. But it must be the child's own spontaneous expression. Little Boy Blue may be impersonated by holding the closed hands to the mouth as if blowing a horn; Bo-peep, by rubbing the eyes as if just waking from sleep; Red Riding-hood, by walking with a basket on the arm; the Little Tin Soldier, by standing very erect, with the blackboard pointer for a gun. Tom Thumb need not be impersonated.

Another way to use the dramatic element in teaching these rhymes is to change the impersonation into a game. The (2) The game. teacher calls a pupil to her and whispers the name of the character he is to impersonate. The class is to tell which character is being impersonated by the pupil. If it is "Little Jack Horner," for instance, the class will say those words. Then the teacher will write them on the blackboard, leaving them there for future use, and will have the class find the corresponding words in the Primer.

The purpose of this writing upon the blackboard is to impress the significance of reading by showing the pupil (3) Black-board work. the written form of his own oral expression. By alternately reading the same group of words in script and print from the very beginning, the pupil will experience no difficulty in distinguishing one from the other. Trouble in doing this is usually anticipated *for* the pupil, not experienced by him.

The purpose of this instruction is to prepare the pupil to read from the book. Reading from the blackboard is the

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simplest introduction to the book. Correlation of the blackboard instruction with reading from the Primer may be made as follows :

The teacher, pointing to the first line of page 8, asks : " Who are these ? " *Class* : " Little Jack Horner and Little Boy Blue." The teacher writes this answer on the blackboard, and the class repeats it, then finds it in the Primer. Each line of pages 8 and 9 is treated in the same way. The word *too* will have to be told to the pupils the first time ; after that they will call it without prompting, because of the rhyme.

The order of presentation of the lesson here suggested may be summarized as follows :

The preparatory language work on rhymes and pictures.

The memorizing of rhymes about the " story friends."

The oral presentation of rhymes in the Primer.

The recognition of pictured characters, and the finding of their names beneath pictures.

The simple impersonations of the characters by the pupils.

The naming, by the class, of characters impersonated, the answers being written on the blackboard by the teacher.

The reading by the pupils of what has been written.

The finding of the same group of words in the Primer.

The reading of the whole story from the Primer.

To introduce the phrases *This is* and *I see you*, use the word groups on the blackboard, as *Little Jack Horner*, *Little Tom Tucker*, etc. Ask the pupil to indicate the group, *Little Jack Horner*, by pointing to it and saying, " This is little Jack Horner." Then write *This is* before this group (changing *L* to *l* in the

Reading
from the
book.

The first
lessons in
detail.
(1) Word
groups.

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word *little*), so that the sentence will represent the pupil's answer. Ask the pupil to read the sentence. Continue in the same way with the other groups. Present *I see you* in a similar manner. Afterwards have the children find these phrases in the Primer.

If a pupil does not instantly recognize the names of the different characters in this exercise, tell them to him. Hold the pupil for only those words that are included
(2) *Words*
to be
learned.
in the word list on page 128. Any other words used will require no special emphasis. They will be recognized through the rhymes or pictures. For example, the words *meadow* and *corn* on page 10 are to be recognized through the small pictures. The same words on page 15 will be recognized through the rhymes.

In the preparatory reading of pages 10 to 15, it may be necessary for the teacher to read the second line on page 11 and the second and fourth lines on pages 12 and 13. It will be necessary to do this only once. Afterwards the lines will be recognized through the rhymes.

It is not the intention in these early lessons that there shall be drill on every word until it can be recognized wherever found. The majority of the classes will be able to recognize the words after a brief drill. No more effort
The
emphasis
to be given
to teaching
words.
should be put on words not included in the word list than is necessary to enable the pupils to get the thought of the particular lesson in which they occur. Such words will then have served their purpose. The same general principle may be applied not only to the Mother Goose group of lessons, but also to the other reading lessons in Part I of the Primer.

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If, after the pupil has finished the preparatory work, he cannot call a word in reading the lesson, it should be told him. This is not the time for him to study it. He should now be led to realize that reading is thought getting, and nothing should be allowed to interfere with this purpose of these lessons. This does not mean that the word should *always* be told. This direction refers merely to the reading lessons in Part I of the Primer.

Discuss the characters on page 14 in connection with the picture. This should be done with all these lessons. The illustrations are rich in material for interesting and profitable language work. The pupils should recognize each character in the picture and also the names beneath the picture. They should then find the names wherever they occur in the lesson. The whole familiar Bo-peep rhyme may be repeated; then the class may be asked which part of it the picture tells. The answer, "Little Bo-peep fell fast asleep," should be found and read in the Primer. The words *fast asleep* should be found in the next line also, and the word *asleep* in all four lines. The sentence, *I see you*, should be found on the blackboard, then wherever it occurs in the lesson. The first and second lines should be read and compared, to find out which words are the same, and which different. Then the whole lesson may be read.

Suggestions
for pages
14 and 15.

The lesson on page 15 may be taught in the same way as the preceding lesson. If the words *meadow* and *corn* are not recognized, turn back to page 10, for review. In answer to the questions, "Where is the cow?" and "Where is the sheep?", the phrases *in the meadow* and *in the corn* should be found.

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The following directions may be used to advantage on correlated handwork.

Correlated handwork.	Cut Jack Horner's pie.
	Draw, color, and cut the plum.
	Draw and cut Boy Blue's horn.
	Draw and cut Bo-peep's crook.
	Draw Red Ridinghood's basket.
	Fold Tom Tucker's book.
	Draw and color Tin Soldier's gun and drum.
	Cut Miss Muffet's bowl.
	Draw Miss Muffet's stool.
	Draw the web and the spider.
	Trace and cut Humpty Dumpty.
	Draw the wall and set Humpty on it.
	Fold and cut a fence for the meadow.
	Trace and cut sheep to put in the meadow.
	Draw and color the haystack.

The blackboard may be used to advantage for drill purposes. Write word phrases from Primer and combinations for drill on the blackboard as follows :

Little	I see	Boy Blue
little	I see you	Tom Tucker
and	See you	Jack Horner
And	This is	Bo-peep
the	this is	Miss Muffet
The	is this	Red Ridinghood
too	Is this	has has has

The following sentences are offered as suggestions for supplementary reading from the blackboard of words and phrases introducing the new word *has*. The words in parentheses are to be shown by outline pictures only.

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Boy Blue has a (horn).
Tom Tucker has a (kite).
Jack Horner has a (ball).
Red Ridinghood has a (fan).
Miss Muffet has a (stool).
Bo-peep has a (kitty).

This is Bo-peep.
Bo-peep has a (kitty).
The (kitty) is little.
I see you, little (kitty).
Bo-peep has you.
I see you and Bo-peep.

Supplementary work, introducing *red* :

I see Red Ridinghood.
Red Ridinghood has a little (basket).
This is the (basket).
A (spool) is in the (basket).
The (basket) is red.
The (spool) is red.
A little red (spool) in a little red (basket).

SECOND GROUP OF READING LESSONS

The usual preparatory language work, based on the illustrations, should first be done. On page 16, the pupil should be encouraged to talk about birds, — nest build-
ing, baby birds, parents' care, and other interest-
ing features of bird life. Then the four lines of the first rhyme should be memorized, if not already known, and read from the page. The tree-top baby should be found in the large picture and elsewhere on the page in the small pictures. The little cradle should be pointed out. The class should then find the word *baby* by repeating the rhyme; they should find it wherever it occurs on the page. Next may be found and repeated the words that tell where the baby is, and the same phrase in the lines below. The words in the last line of the page are to be found first in the first

Preparatory
work.

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SYMBOLS FOR SUPPLEMENTARY READING TO BE DRAWN ON THE BLACKBOARD

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rhyme; then the line is to be read. Review the sixth line. Find the phrase *This is*. Read each rhyme. Read the whole lesson.

In the preparatory work from the picture on page 17, a story, song, or poem of mother love may be read to the class. The children may tell about baby brothers or sisters; then find *the tree-top baby* again — *the dearest baby of all, the tree-top mamma, the dearest mamma of all*.

The teacher may write the word *baby* several times here and there on the blackboard, one far from the others. Pointing to the word farthest away, she may say, "Here is a poor little baby all alone; I will give him a mamma," writing the word *mamma* by the word *baby*. The pupils are likely to enter into the spirit of the play and ask that each baby be given a mamma. The word *mamma* is written by each word *baby*.

One pupil may find all the babies, by pointing to the words and pronouncing them; another, all the mammas; another, both babies and mammas. Suggest to those not reciting to watch carefully that no baby nor mamma be forgotten. The interest of all should be enlisted, in order that all may receive the same benefit.

Introduce and drill upon the word *dear*, by writing phrases such as *Dear baby, Dear mamma*. Review the other phrases, *This is, I see you*, from the blackboard; then have these phrases found in the lesson. The page may now be read. The word *near* in the last line will be recognized on account of the rhyme with *dear*.

Add to the list on the blackboard *baby, mamma, dear, has, have, like, and likes*. Use these words for supplementary

blackboard reading in connection with simple outline pictures as previously suggested. Such work will prepare for similar lessons given later in the Primer (as on page 25).

With the exception of a few words of explanation on certain points, the suggestions already given are enough to show how the other eleven reading lessons in Part I General suggestions, pages 19-52. may be presented. After page 20 the reading lessons in Part I are found on the following pages : 24, 25, 28, 29, 31, 34, 37, 41, and 45. The purpose of these lessons is to provide suitable and attractive reading matter, based on the word method, for use while the pupils are acquiring phonetic power from the separate exercises included in this same part of the Primer.

Page 19 is essentially a little girls' page. The *Pussy Cat* rhyme, being appropriate to this place and a favorite with all little girls, is used here simply for the pleasure it will give. This rhyme should be used only for memorizing and for language work in connection with the picture opposite and the subject in general. The class will eventually read it, but they should not be required to do so now.

On page 20 the word *ball* should be recognized from the picture; it may also be illustrated from the blackboard.

As the following words occur at intervals all through the Primer, they should be frequently reviewed :

mamma	dear	has	play	This is	and
baby	little	have	in a	this is	And
kitty	with	like	too, to	I see you	The
ball	my	likes	it It	See you	the

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Briefly summarized, the points to observe are :

1. Do not confine the pupils' attention to words and sentences in the lesson. Make a distinction between the reading of stories and the calling of words and phrases for drill. The latter is not reading. It is merely a preparation for it.

2. Teach the pupils to look for the *whole* story which the lesson tells. This will make them realize that reading is thought getting. The first requisite for thought getting is that they should know the words before they attempt to read the story ; hence the necessity for a preparatory talk to bring out the *thought* of the lesson, a preliminary drill upon the new words of the lesson, and a review of the old words in the lesson.

3. Be careful that the pupil in reading does not form the habit of pointing with his finger to every word. This encourages a jerky word-by-word style of reading.

Correlated handwork may be carried on in connection with the second group of lessons as follows :

Draw and color a tree.

Draw the tree-top baby.

Draw the tree-top baby's little cradle.

Draw, cut, and color *Kitty's* big ball.

Draw and color the robin.

Draw, color, and cut rose petals.

Paste rose petals around *robin's* picture.

Draw, color, and cut maple leaves.

Draw, color, and cut apples.

Draw, color, and cut the rake, rattle, and ring.

Draw and color fish, fan, feather, flag, and fork.

Draw and color top, tent, teapot, table, tomato.

Illustrate the story of *Miss Muffet and the Spider*.

Illustrate the story of *The Tree-top Baby*.

Illustrate the story of *The Five Little Pigs*.

Illustrate the story of *Jack and Jill*.

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THE FIRST PHONETIC EXERCISES

In these readers phonetics are taught through blending the simple elementary sounds of which words are composed. Phonograms, or family groups, which involve unnecessary complications and cause much waste of time and effort, are not used.

Talking too much about the phonetic principles and using too many devices to illustrate them are likely to confuse the pupil and to defeat the purpose of the lesson. The fact to be taught should be made to stand out as clear and distinct as possible by direct presentation. For this reason stories have not been used to illustrate the sounds; but each individual sound has been presented merely through a pictured object, the name of which begins with the sound to be taught. As soon as the pupil realizes this, he recognizes each new sound at a glance, without a word from the teacher.

The first phonetic exercise given in the Primer appears on page 22. It is not necessary, however, to wait until reaching this page before beginning phonetic work. A few ear-training exercises may be given earlier. Those described here will afford suitable and profitable employment for even the first day of school.

The first step is learning that words are composed of several individual sounds. For this purpose give a few brief drills in slow pronunciation. Place a collection of objects or pictures of objects within easy reach of the class. Then pronouncing very slowly and distinctly the name of each, ask: "Who will bring me a

Ear-training
exercises.

Preliminary
phonetic
drill.

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f-a-n, a *r-o-s-e*, a *c-a-p*," etc. Wait between the words for the pupil to recognize the word and to bring the object or the picture.

For another exercise, speaking in like manner, require the pupils to perform certain actions ; as "*R-a-p* on your *d-e-s-k*," "*R-u-n* to the *d-o-o-r*," "*R-u-b* your *ch-e-e-k*," etc.

From a few such exercises the pupils will soon understand that words are composed of several individual sounds. They are then ready for the second step.

The second step is learning that each sound is represented by a letter or letters. For this early work in phonetics, a large set of pasteboard letters is very useful. It is unnecessary to purchase them, as teachers can easily make them. Five or six pasteboard copies of each letter are sufficient.

With these letters form, in the presence of the pupils, a few simple words, as *r-a-n*, *r-a-p*, etc. Pronounce each word slowly, prolonging the sound ; then ask : "How many sounds has the word ? What is the first ? What is the next ? What is the last ?" The pupil may now take the word apart, sound by sound, as the teacher pronounces it ; then, in like manner, he may put the cards together to build the word again. Thus, through the physical act of taking apart and putting together the letters, the pupil will more readily learn the facts that a word is composed of a collection of individual sounds and that each sound is represented by a letter. A few such exercises will accomplish the desired purpose in a very short time. Use only the short sounds of the vowels in these early exercises.

The third step is learning to associate each sound with its

corresponding letter. To teach this is the purpose of the phonetic exercises in Part I of the Primer. The first of these exercises is found on page 22.

The reading matter on this page, as on all similar pages of Part I, is to be read *to* the pupils, not *by* them. They will ultimately read it, but no attempt is to be made to teach it. The pupil's part is merely to point out and to sound, as often as it occurs, the phonetic element illustrated on each page and each phonetic element that is reviewed on the page.

On pages 22 and 23, for example, the purpose is to teach the association of the sound *r* with its corresponding letter.

Learning to
sound *r*, to
associate
sound with
correspond-
ing letter,
pages 22-23.

Do not teach the *names* of the letters until the *sounds* are known. The pupils' attention should be called to the small pictures of *rake*, *rabbit*, *rat*, *rattle*, *ring*. The teacher should then pronounce the names of these pictures, prolonging the first sound of each. Have pupils repeat these names several times in succession. Direct pupils to listen attentively until they can recognize and repeat the initial sound. When the class can do this readily, the teacher, pronouncing the sound very distinctly, should present the large *r*'s on either side of the rose, as the symbol for the sound. Now repeat the words *rake*, *rabbit*, etc.; require pupils to point out and sound the *r*'s in these words. This is the *only* purpose for which these words are to be used. No attempt should be made to teach the reading of them.

The teacher should now read "Roses red, Roses rare," etc. After reading, require the pupils to find and to sound all the *r*'s in the words, in the falling petals, and hidden in the

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roses. Treat page 23 in like manner, then find and sound all the *r*'s on both pages.

This may be followed by a game of picking roses. Let the *r*'s represent the roses which the pupil picks by sounding. Several pupils, each holding a pasteboard letter, *r*, stand in line. Other pupils pass in front of these, and if they can sound the letter, they may take it. They have picked a rose. Follow this by scattering *r*'s over the blackboard, one for each pupil, who sounds it as you write. After this each pupil finds and sounds the *r* written for him; one pupil sounds all the *r*'s; each may sound one and erase as he sounds; and so on.

Fixing the
sound of
the letter

When the pupils have mastered the sound, to review it they may be asked to give words that begin with the sound. This and numerous other little games and devices may be used at this stage of the work to create an interest and to give sufficient drill upon each sound before presenting the next.

Close this exercise by requiring the class to turn to the Dictionary of Sounds on page 6 of the Primer, and to find there the letter *r* and the picture of the rose which illustrates it. Instruct the class, if they forget this or any other sound, to turn to this alphabet, to find there the letter, the sound of which they wish to know, then to repeat very slowly the name of the object illustrating it and listen for its first sound. By this means pupils have often learned the association of sounds with letters in advance of the teacher's presentation of them.

Reserve a space upon the blackboard for recording the

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letters as they are learned. Give frequent brief drills upon them.

Suggestions here given for teaching pages 22 and 23 apply to all similar pages in Part I.

Teach words *roses* and *Robin Redbreast* from pages 22 and 23. These words occur in some of the lessons immediately following these pages.

From pages 33 and 39, teach the new words *find* and *there*. Then require the pupil to compare the last word of each sentence with the corresponding words below the pictures. He will not fail to recognize the words from the pictures. He should then return to the sentence and read it. This provides study work and is a review of the new sound presented in the preceding lesson.

The list of words on page 40 is given for an ear-training drill, preparatory to the blend drill later on. These words are to be pronounced slowly by the teacher; then the pupils are to recognize and to sound all the initial letters. This provides a review of all sounds thus far presented. Later this page may be used for a blend drill.

On pages 48 and 49 there is a pleasing review of all known sounds. The teacher asks, "Who can run up to the top step first?" "Who can catch all the bubbles?" This is, of course, done by sounding correctly and distinctly all the letters on steps and bubbles.

The teacher in reading the lines on page 50 should give the *sound*, not the *names*, of the letters *c* and *k*.

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THE FIRST VOWEL SOUND

Page 52 presents the first vowel. This is the time to impress the importance of the vowels. Write them on the blackboard. Include the letter *y* in brackets to set it apart from the five vowels. Mention that this letter *y*, pointing to it, but not giving either name or sound, sometimes takes the place of the letter *i*. This is all it is necessary to say about it at present, but it is necessary to say this much because the pupils have already met such words as *my*, *by*.

The importance of the vowels,
page 52.

Do not yet mention either name or sound of the vowels, but call them vowels. Tell what busy little workers these vowels are, how no word is ever found without one or more of them. Have pupils prove this statement by hunting through words in their Primer and on the blackboard, to see if they can find a word without one or more of these busy little letters.

Now write the ten consonants from page 50. The sounds of these ten letters have already been taught to the class. Review these sounds; then present the new sound *a* from page 52. After giving it the usual drill for a new sound, turn to the next two pages of building blocks, pages 54 and 55, and draw attention to the number of words (represented on the building blocks) it is possible to build as soon as we have just one little vowel to use with the other ten letters.

The consonants,
pages 54
and 55.

PART II

PRELIMINARY EXERCISES

Before trying to sound the words upon the building blocks give the two following exercises :

Exercise I. With the pasteboard letters the teacher should form and use, one at a time, the words on the building blocks. These words are all composed of known sounds. The teacher should pronounce the word, then require the pupil to pronounce it. After the pupil has pronounced the word, he may take it apart, sounding each letter as he does so ; then he may build it again, as the teacher pronounces each sound.

Exercise II. Place the ten consonants from page 50 and the vowel *a* in view and within convenient reach of the pupil. Pronounce slowly but very distinctly a word, as *r-a-n* ; then require the pupil to select and to place in order the letters corresponding to the sounds of the word that is being pronounced by the teacher. Proceed in like manner until all the words the teacher wishes to use have been formed. Now a pupil may change *ran* to *fan*, *fan* to *pan*, *pan* to *man*, etc. Change *man* to *mat*, *mat* to *sat*, *sat* to *rat*, etc. ; *rat* to *rap*, and *rap* to *lap*, and so on until all the words on the building blocks have been formed, or as many of them as time allows the teacher to use. Let the teacher pronounce each word for the pupil, so that the pupil may pro-

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nounce it after the teacher and select the right letter to make the change in the word.

If no pasteboard letters are provided, the foregoing exercises may be given by writing the letters upon the blackboard. Require the pupil to point out those necessary to form the word pronounced by the teacher; then write each letter in order as pointed out by the pupil. In place of taking the word apart, as was done when using the pasteboard letters, the pupil must in this case erase each letter as he sounds it.

SUMMARY OF THE TWO PRECEDING EXERCISES

Exercise I or *first step*: the word is both placed before the pupil and pronounced by the teacher. The pupil pronounces it after the teacher, and takes it apart, sounding each part, or letter, as he does so. He then builds it again while the teacher pronounces it.

Exercise II or *second step*: the word is merely pronounced by the teacher, not placed before the pupil, as before. The pupil pronounces the word, then selects the right letters and forms the word.

A few (many are not needed) such exercises in word building give the pupil an intelligent preparation for the next and most difficult step; namely, acquiring the power to tell what a word is through recognizing, pronouncing, and blending the sounds of which it is composed. This we will call the third step.

Much of the delay and trouble in obtaining good results in phonetic work is due to the forcing of the pupil into the third step before preparing his mind, through the first and second steps, to take it. This third step is taught through the blend drill.

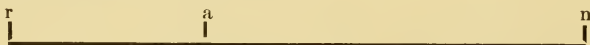
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BLEND DRILLS

The purpose of the blend drill.

The vital
point in
teaching.

A device
for teaching.



The distance from *a* to *n* is greater than the distance from *r* to *a* to indicate that the vowel should be more prolonged than the consonant. This method of prolonging the vowel sound makes it easier to recognize the word.

Call the line a railroad track, the *sounds* of the letters the cars. Car r runs along the track until it meets with car a ; then a pulls it on to n .

To play the game, the pupil begins to sound the letter r

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when the teacher points to it. The teacher then draws the pointer slowly along the line until it reaches *a*, gathers up the *a* without stopping, and runs on to *n*. The pupil must prolong the sounds as the pointer is being drawn along the line. Repeat several times. Be careful that the train does not run off the track. It does this if one sound stops before it reaches the next. At first the train runs slowly, then it goes faster and faster.

In the earliest blend drills, use words in which the initial sound can be prolonged. These sounds are represented by such letters as *r*, *s*, *l*, *m*, *f*, *n* (See page 55).

The first exercises in the Primer for the blend drill are those with building blocks on pages 54, 55, 57. These exercises should be preceded by the game just mentioned, Pages 54, 55, 57. and may be supplemented by a drill upon short simple sentences. These sentences afford very effective practice. They should be of the simplest possible nature, containing but one unknown word, which should be composed of known sounds only. All sight words and phrases used should be thoroughly familiar.

With the letters thus far known the teacher should form very simple words which can be represented by objects or pictures. Have these handy; then, writing as you speak, ask, "Who can do this? 'Get a fan'"; "Now this? 'Get a cap'; 'Get a top'"; etc. Application of blend drill, pages 56 and 60. Pupils read the sentence, then get the object or picture which the last word represents. Call the last word the secret that is to be discovered through blending its sounds. Follow these exercises with the lessons on pages 56 to 60 of the Primer.

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In giving blend drills, write the letters to be used in forming the words, scattering them on the blackboard within reach of the pointer; and if the pupil has difficulty in discovering a word, point out promiscuously the individual letters composing the word. Drill upon the sounds until known, then return to the word.

In the blend drill, various lists of words may be used with profit. The pupils are always interested in seeing how a new word can be formed by a different arrangement of the same letters, as by transposing the first and last letters in words like *pan*, *tap*, etc., making these *nap*, *pat*; then by changing one letter, as *pup* to *cup*, *cup* to *cut*, etc.

For extra drill and review, select and write on the blackboard some of the words from each of several pages containing lists. For example, the following words are taken from pages 55, 57, 62, 66:

rap	run	cap	pen
nut	man	sun	fun
red	lend	tell	dad
and	must	pad	nest
cup	sand	rust	cuff
sell	fed	men	land
lap	pup	tap	mend
cut	Sam	dull	dust
met	rest	fan	sad
lad	fuss	let	lent

Select words from other pages and form similar lists. Make a list of the words that the children find especially difficult to sound, and preserve the list for review.

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The following list is to show that when two consonants having the same sound are used together but one is sounded :

cuff	ill	pick
muff	fill	peck
puff	mill	tick
fuss	spill	tock
muss	odd	duck
miss	less	Dick
moss	Bess	rack
mass	dress	rock
doll	grass	lock
Poll	glass	clock

It is well to bear in mind that the blend drill is a training of ear, eye, and vocal organs; therefore, do not hurry the class over this step, or become impatient because results are not quickly apparent. This is the foundation upon which success depends. Time will be lost or gained according to the manner and thoroughness of dealing with this step. Patient and persistent practice will yield results that will amply repay the labor expended. From it the pupil gains power which insures most rapid progress.

SIGHT WORDS

Before presenting a lesson the teacher should look up the new sight words in the lesson. These will be found listed by pages on page 128 or italicized in the lesson. Look through the lesson also for old sight words that may need reviewing.

The sight words to be learned in Part I.

In the writing of these lessons, especially those in rhyme, effort has been made to keep the number of sight words in each lesson as small as possible. Where it seemed

desirable, a new word has been used, here and there, in order to allow more freedom of expression. In most instances, this new word was needed but once. Wherever such words occur they are printed in italics. Thus both teacher and pupil may know at a glance that such a word is to be told to the pupil if he does not recognize it from the context. In most instances, the pupil will get these

**Explaining
italicized
words.** words through the context. He may be encouraged to do this, but he should not be required to sound them phonetically because they are either *unphonetic* or they are composed of sounds that have not yet been taught. In some instances, only part of the word is italicized, as the *y* in *softly* (page 74). The sounds of the other letters in this word are known. The first italicized word occurs on the last line of page 56.

As these words are used merely for expedience in the particular places where they occur, and are there designated by italics, they are not put in the word list. For example, on page 64, the only new sight words are the italicized words *Rub-a-dub* and *There*. All the other words in this lesson are either well-known sight words or words based upon the new phonetic principle taught in this lesson and other known sounds that the pupil can master for himself.

In Part II of the Primer there are very few sight words. This is because the subject matter here is based upon phonetic words which the pupil should be able to master for himself, through the knowledge of phonetics which he is acquiring as he progresses from page to page. This is made possible by the careful selection of the words and the adaptation of them in the subject matter.

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PHONETIC LESSONS

Each phonetic lesson in Part II is written to illustrate and to afford application of a certain sound or phonetic principle. Drill material for this is provided in separate exercises immediately preceding each reading lesson. Thus after the preliminary drill the pupil is able to work out the lesson for himself. This provides excellent studywork at a very early period.

The
purpose of
the lesson.

As the object of each lesson is so apparent, the fact to be taught so woven into every sentence, that it is hardly possible to lose sight of it, it will be unnecessary to give other than general directions for Part II.

Beginning with page 57, each new sound is presented through a pictured object, as in Part I, then followed by a page of words and sentences for a blend drill, and then used in the words of the reading lesson.

Page 57.

The method of presenting the phonetic lessons in the Primer may be briefly outlined as follows: First the preliminary drill upon the new phonetic element contained in the lesson, then the drill upon the new sight words, and the review of sight words. Language work should follow to bring out the thought suggested by the illustration or by the subject matter. When this work has been done, there is nothing more to do except to require the pupil to apply his knowledge in reading. In other words, the nature of these lessons makes the manner of teaching them self-evident.

The method
of presentation

Page 113 is to be read to the class. The four letters presented here could not well be represented through words

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containing short vowel sounds. These letters are presented
Page 113. fully later, but were given in this way here because they are in the Dictionary of Sounds on page 6.

GAMES AND DRILLS

For teaching the association of sounds with corresponding letters, games and drills may be used to advantage. The following are suggested :

After using the means provided in the Primer for teaching each new sound, write the new letter very large on the blackboard. This is to make it impressive. Place
Hide and seek. corresponding pasteboard letters around the room — along the chalk tray, on the window sill, etc. Write the same letter on the blackboard, high up, low down, in the corners. Draw a tree on the blackboard, write the letters on the branches, and so on. Now play hide and seek, letting the pupils find and sound the letters.

Draw a number of fishes on the blackboard. See outline pictures. Write letters on the fish. Use pointer for fishing rod. Pupils may catch fish by pointing to
Fishing. each letter on the fish and sounding it. See who can catch the greatest number.

Draw a tree on the blackboard, write letters on the branches to represent presents. Let pupils select the presents they
Christmas tree. wish by sounding a letter from the tree and naming an object which begins with the sound of the letter.

Write on the blackboard several rows of letters, each containing the same letters arranged in different order. Have a pupil sound correctly as rapidly as possible the letters

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in the first row. Keep time with the watch. Have the other rows sounded by other pupils in the same manner and note the time. See which pupil sounds the letters correctly in the shortest time. Running a race.

In the game the teacher holds up a letter or points to one on the blackboard and says, "I am thinking of something which begins with this sound." Then the pupil gives the sound and asks, "Is it a man?" "Is it a mat?" "Is it a mouse?" "Is it the moon?" etc. Guessing game.

The teacher holds up a letter card or points to a letter on blackboard; the pupil gives the sound of the letter. This drill may be varied by having the teacher give a sound and the pupil find the corresponding letter among the letter cards or among the letters on the blackboard. If any pupil hesitates, require him to refer to the Dictionary of Sounds. Drill on sounds of letters.

Require the class to open their Primers at the Dictionary of Sounds and to keep them open for reference. The teacher holds up the pasteboard letters one at a time, requiring the class to look at each carefully, but not to give its sound until the signal is given by lowering the letter or by any other means preferred. Alternately hold up and lower the same letter several times, having the class sound it each time it is lowered. This gives the less advanced pupils time to think before the others answer. It also allows time for those in doubt to refer to the illustrated alphabet in their books, open before them for that purpose. Class exercises for review.

Call a pupil to stand before the class. Hold up the pasteboard letters in the manner described above. See how many

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of the letters he can sound correctly and win. He wins the letters he can sound. If he wins all, allow him the privilege of choosing another pupil to sound the letters. Although but one pupil at a time is thus reciting, the others, through interest in seeing how many letters the pupil reciting will win, will sound them with him mentally if not audibly.

For variety other simple games may be used, provided that they are not allowed to take too much time or are not given undue prominence. These exercises need take but very few minutes a day. They may soon be discontinued entirely. Never continue to use a device after it has served its purpose.

See Seat Work for Primer at end of the Manual.

THE FIRST READER

This First Reader continues the method employed in the Primer and advances the student by easy stages and interesting lessons in learning to read successfully and rapidly. The process begins with a little introductory story in rhyme that is to be read by the teacher and talked over with the class. Here the opportunity is given to emphasize the importance of the vowels and to show how they are really the keynotes of words. This introductory story is followed by a demonstration of the uses of the vowels, illustrated by words, drilled in sentences, and applied in a reading lesson. This process is repeated until the phonetic facts are learned and the phonetic principles acquired that are necessary in independent reading.

The method
of treat-
ment.

(1) *The
story.*

From the Primer the pupils should have acquired a thorough knowledge of all the consonants and the short vowel sounds. They should then be able to read anything within these limits. The hardest part is now over. Henceforth progress should be rapid.

(2) *The
consonants.*

The pupils' attention has already been directed to the importance of the vowels (See page 21 of Manual). The fact was here taught that no word is ever found without a vowel. But the pupils have not yet been taught that the vowels have any but the short sounds.

(3) *The
vowels.*

They are now to be shown that the vowels do have other sounds and what causes them.

To teach the names of the vowels, if not known, or to review them if known, write the five vowels upon the blackboard and talk about their last or family name (vowel). Compare this with the first and last names of the pupils' families. Tell the vowels' first names (*a, e, i, o, u*). Then require pupils to hunt through words, on the blackboard and in their own books, to find certain vowels pointed out by the teacher from the five upon the blackboard, saying as they find each: "Here is a vowel; its name is *a*." "Here is a vowel; its name is *i*"; and so on.

Draw attention to the fact that the vowels can do something which none of the other letters can do; namely, sound their names in words; and that one vowel helps the other vowels tell their names. Now without telling them, lead the pupils to see *how* one vowel helps another tell its name.

The purpose of the opening lines in this reader is to impress the effect which one vowel has upon another. Preliminary to this the pupils must know the *names* of the vowels.

Begin with the busiest vowel of all, the *final e*. To introduce this, repeat the first stanza of page 2, which refers to the vowel *e*. Write upon the blackboard or, better, form with pasteboard letters, the words from page 3, *can, pin, hop, tub*, taking one word at a time. Have each pronounced. Ask: "How many sounds? What is the vowel sound?" Now place an *e* on the end of *can*, and *tell* the pupil that the word is now *cane*.

THE FIRST READER

Have him pronounce the word. Ask: "What is the vowel sound now? How *many* sounds now? How *many* letters?" This last question is to draw his attention to the silent letter. Remove the silent letter; the word is now *can*. Ask: "What is the vowel sound now?" Replace the *e*. The word is *cane*. Ask: "What is the vowel sound now?" Treat *pin*, *hop*, *tub*, the same, to show that *fairy e* helps all her brothers and sisters alike. Have all four words, *can*, *pin*, *hop*, *tub*, pronounced. Now place an *e* on the end of each, and pronounce the words. Remove the final *e* and pronounce the words again.

Continue with other words from the same page. By thus alternately adding and removing the *final e*, pronouncing the words thus formed each time, the *pupil* very soon discovers *which* sound is changed, what the sound is *after* the change, and what has *caused* the change in sound. He will see that since the word has the same number of sounds with or without the *final e*, the *final e* is not sounded itself, but has caused the other vowels to tell their names.

Use for seat work here Section E Exercise VI, page 57.

Now give application of this general phonetic principle. Take up long *a* first, exercises for which are given as follows: word drill, page 4; sentence drill, page 5; reading matter based upon the same phonetic principle, Application
of final *e*. pages 6 to 9 inclusive. On page 6 alone, the point to be taught occurs 25 times in 17 different words. Thus it may be seen how thoroughly each phonetic principle is treated. The 200 *new* words which a knowledge of this *one* general phonetic principle enables the pupils to read readily may be found on pages 4, 10, 16, 21.

The next general principle is that of two vowels coming together, as *ai*, *ee*, *ea*, *oa*, and *ay*. Teach this second general principle in the same way as *final e*. By alternately adding and removing the second vowel in words from page 29, lead the pupil to see how the second vowel causes the first to have its name, or long sound, while, like *final e*, the second vowel is silent. This rule is not so general as *final e*; there are several exceptions; but such a large number of words come under this rule that it is general enough to serve the purpose. In developing this principle, do not use words in which exceptions occur; later these will receive special attention.

The rules for the use of these — *final e* and two vowels — are the only *general* rules. The remaining phonetic principles are presented each in a group of lessons specially designed for the purpose. The manner of doing this is so plainly designated in each group that beyond mentioning a few points no further instructions for teaching them are needed.

The teacher should read each column of words on page 80, leading the pupil to discover the different sounds of *y* in each column; the position, initial or final; and the presence or absence of a vowel in the word. From the application and drill given upon the three different sounds, the pupil will soon be able to distinguish when the *y* has one sound or another.

Do not teach the diacritical marks here, or in the few other places where used. These marks are for the teacher's guidance, though the pupil may recall them later, when he is better able to understand their use.

THE FIRST READER

In presenting *ow* on page 94, it will be sufficient to tell the pupil that *ow* is sometimes sounded as long *o*, as he learned on page 86; sometimes as *ow*. When he meets a word containing *ow*, he should try first one sound of *ow* and then the other, in order to find out the word. In a few cases it may be either the one or the other, as in *bow*, *row*. In such instances the context will show which word it is. He will learn these two sounds very readily from the application of them in the exercises provided in his book.

The sound
of *ow* and
ow

Require *-ing* to be given as one sound. Also require the class, whenever they meet an unknown word containing *-ing*, to cover the *-ing* until they recognize that part of the word which precedes it, then to add the *-ing*, and pronounce the word with the *-ing*.

Teaching
-ing.

SIGHT WORDS

For the reasons stated on page 28 of the Manual, there are very few sight words in this reader. The most of them are the italicized words described on page 28 of the Manual. Whenever any of these words are used often enough to become familiar, they are no longer italicized. They have then become known as sight words.

Where only part of the word is italicized, as the *-ing* on page 45, the italicized part only should be told. This is italicized here because, at the time of using it, the *-ing* had not yet been presented. The rest of the word the pupil can get himself. The whole plan of the readers is to develop the pupil's self-activity. For this reason never tell him what you know he has the power to work out for himself.

MANUAL

READING FOR THE THOUGHT

The suggestions given so far have dealt principally with the *preparation* for reading, or word mastery. While this is the first requisite,—for there can be no thought getting without a knowledge of the words in which the thought is expressed,—it is merely a means to an end, and should not be confused with the end itself.

The pupils should be made to understand clearly that reading involves the ability to *obtain* and express the *thought*, not merely the ability to call words. The New Sloan Readers prepare the pupils to make this distinction by giving all necessary drill apart from the reading lesson proper, thus leaving their minds free to interpret and enjoy the *story* of the reading lesson.

Even the drill sentences can be used as an aid in forming a *habit* of looking for the thought. This may be done by directing the pupil's attention to the fact that there *is* a thought in them. Each sentence *tells* something. The teacher says, "Read the sentence, and give me the thought. What does it tell you?" "It tells me to shut the gate." "It tells me to rake the grass." "It tells me to get the spade." Require each pupil to read the sentence silently and whisper it to the teacher before giving it as a whole. In this way one pupil does not hear the other read, so each pupil is encouraged to do his own reading.

In the reading lessons impress upon the pupil that he has not *read* the story unless he *understands* and can give back the *thought* or message it contains. For even in these simple

THE FIRST READER

lessons there *is* a message. To retell the story he must, of course, be able to appreciate and to understand the thought. The first step, therefore, is to find out what the pupil knows about the subject or to find out if there is anything in the lesson to be read that might interfere with his getting a clear mental picture of it. If so, overcome the obstacle before requiring the pupil to read. Make a careful study of the lesson, to find out what associations of interest may be developed, what terms may need explanation, and what activities can be carried on to make the lesson effective.

How to use
the reading
lessons.

The story of Jean and Neal at the coast (pages 52-55), for instance, will be full of interest to children who have played by the seashore and have experienced the pleasures described in the story, such as gathering shells and seaweed, digging for clams, listening to the waves breaking upon the rocks, watching the little flecks of sea foam riding ashore on the waves, chasing them along the beach until the breeze wafts them back to sea. Similarly, on page 27, they will understand what is meant by the little wave's "running back to sea to get big and brave," and how it "lapped the shore in yonder cave."

But to those who have never been at the seashore these things will not mean so much. They should be made as real as possible to the children through pictures, objects, and conversations, especially by having pupils who have experienced these pleasures describe them. All this will provide interesting and profitable language and nature study work, and it should be given in the language or nature study lessons.

Suggestions for aiding the pupil to obtain the thought
(See page 22) :

“Robin’s Tune.”

Pupils’ aim: To recognize the meaning of the message in the story.

Teacher’s aim: To prepare the pupils’ minds to receive the message.

Teacher’s preparation: Finding what the message is; studying the story to determine the points on which the pupils may need help; deciding upon the best means of giving this help; and making the necessary preparation for giving it.

The message: Look upon the bright side, and make your own sunshine.

Do not point the moral. Bring it out in such a manner that the pupils will wish to put it into practice.

If the facts pertaining to nature in this lesson have not been brought to the pupil’s attention through the nature study work, the nature study period may be used for doing so.

The class will be acquainted with the robin through the lessons in the Primer. Here call attention to the robin’s characteristic cheerfulness as shown by his singing in the rain. This may be done by reciting such lines as :

Supple-
menting
knowledge.

“Listen ! in the April rain !
Brother robin’s here again.”

— *Mrs. Anderson.*¹

and

“In the tall elm tree sat the robin bright,
Through the rainy April day.” — *Celia Thaxter.*¹

¹The whole of these two poems will be found in a compilation, *Nature in Verse*, by Mary T. Lovejoy.

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Questions to bring out certain points on which the pupils may need help in order to reach a right understanding of the story :

Was little Jack Hume happy ?

How do we know he was not ?

(Do not try to explain the meaning of the word "fume."
It will be recognized through its application.)

Was Robin happy ?

How did he show that he was ?

What color does robin's song say the sky was ?

What color are robin's eggs ?

How does the story tell what color robin's eggs are ?

(This will show the meaning of the word *hue*).

Who remembers Jack and Jill in the Primer ?

Were Jack and Jill both boys ?

What other words could we use in place of "Jacks" and "Jills"
to show what these lines mean :

"Now all little Jacks, And little Jills too" ? (Boys and girls.)

What kind of weather do we have in June ?

What would happen if we had all sun and no rain ?

Of what use are dull rainy days ?

How does "Robin's Tune" tell us that the rain will pass and the sun will shine again ?

Listen to these lines to see if you can find the same thought as in "Robin's Tune" :

"Patter, patter, let it pour,

Patter, patter, let it roar ;

Soon the clouds will burst away,

Soon will shine the bright spring day."

How many have helped mamma by amusing baby ?

Did it make baby happy ?

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Did it make mamma happy to see her little girl or boy kind to baby?

How did baby and mamma show they were happy? They smiled.

Does the sun make us feel happy?

How are smiles like sunshine?

How can we make sunshine on a dull day?

Listen to these lines and see if they will help us to know:

“Kind words are like sunbeams,
That sparkle as they fall;
And loving smiles are sunbeams,
A light of joy to all.”

Do you like the story of “Robin’s Tune”?

Which thought do you like best? Why?

Dramatize “Robin’s Tune” to contrast the fretting, frowning Jack Hume with the happy, singing robin. Dwell upon the happy thought in the poem.

After this lesson, when little frets and worries arise, the child will thoroughly understand and appreciate the significance in the teacher’s question: “Are you singing Robin’s Tune to-day?”

As many of the reading lessons are based upon nature, it will often be necessary to give the preparatory work for them a day or so in advance of the reading. For example, the story following “Robin’s Tune” — “Dave and the Bees” (page 25) — will call for observation of bees, ants, and spiders. The last four lines in this lesson should be read to the class.

For the lesson called “The Little Seed,” and the poem that follows it (pages 37–38), it will be interesting to soak some

Special
preparation
for lessons.
(1) In-
formation
lessons.

THE FIRST READER

seeds (beans) the day previous to developing the thought of the lesson. Pass the soaked beans around among the pupils, and require them to remove the skin and find the "wee plant within." Plant some of the beans; then every few days pull some of them up, and note what has happened. This will enable the pupils to understand perfectly how the little seed "down in the deep" felt the "wee plant within it creep," and how the "sunshine and the rain awoke it from its sleep."

For pages 44-45, open a milkweed pod out of doors. It will explain very vividly what happened when the "frolicsome wind" visited the milkweed seeds.

All such exercises will not only aid in developing the thought of the reading lesson, but will be interesting and profitable in themselves.

Preparation for such stories as "Mr. Fox" and "Old King Cole" (pages 12-20) may be made by telling similar ^{(2) Story} fairy stories. The purpose of these, as of all fairy ^{lessons.} stories, is to develop the imagination.

Preparation for stories depicting children's plays and pleasures, such as the picnic at the lake (pages 6-9) and others, may consist simply in having pupils describe similar experiences.

These suggestions for the different classes of stories, together with the outline for developing the thought in "Robin's Tune," will serve to show how all the lessons in this book may be taught.

THE SECOND READER

Attention is given in these directions to the teaching of those phonetic principles that have been found difficult by children. The simpler elements have been given no special attention and they need none. They are to be learned simply by repetition. Ample opportunity for this is furnished in drills, lessons, and in numerous reviews.

Attention is now called to the effect the letter *r* has upon any vowel which precedes it. This effect of *r* should be strongly impressed upon the child's attention. Write a very large *R* upon the blackboard, and say, "Here is a letter we must always remember when we are trying to sound a word." The following story has been found a great help:

Have the children sound *r*, and call attention to the rough, growling sound it makes. Say that you think this sound must frighten all the little vowels; because, when they are alone in a word and *r* follows right next to them, they do not follow the rule. When *e* comes at the end of a word they nearly all follow the rule again, except *a*. Be careful to show that when *r* comes *before* the vowel it does not alter the sound. For this purpose, if the teacher thinks best, she may continue the story, saying that the little vowels are not afraid when *r* comes before them, because then they can run away if they like! ¹

¹ It is well to remember that too much or too frequent story-telling of this kind is not advisable, because the children are apt to pay more attention to the story than to the point it is intended to emphasize. However, indulged in occasionally it carries the point, brightens the lesson, and pleases the children.

THE SECOND READER

Now write upon the blackboard these words: *fern, first, curl, car, corn, care, fair*, or any similar words.

From previous lessons, the children will expect the vowels in the first four words to be short, since there is nothing to make them long. Also, in the words *care* and *fair* they will expect the *a* to be long, since there is an *e* at the end of one word and two vowels are together in the other.

Pronounce all these words, showing that none of them has the expected sound, because the *r* has changed them all.

Now group together those words containing *er, ir, and ur*, showing that the *r* in each word has caused all three of these vowels to have the same sound. Drill upon these before taking up the others.

The *or* may be taken next. This, in a number of words when preceded by *w*, sounds like *er, ir, and ur*, but in most other words, which have not the *final e*, it sounds *ô*.

Next comes *ar*. This the children seem always to remember when told that if *a* and *r* come together, and there is no other vowel in the word, the *a* tells *r*'s name.

When the children are quite familiar with this step, introduce words containing *ar* with *final e*; then *ai-r*. Drill alternately upon these three effects of *r*, showing that the last two give the sound *a*.

When the children come to words of more than one syllable, it may be well to instruct them that a vowel followed by a double consonant is short.

In many words the first vowel is also short when two different consonants follow it, and long when but one consonant intervenes between the two vowels.

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This last rule does not hold good in all cases, but in enough to be a very useful guide to the children.

THE PRONUNCIATION OF WORDS

The following drill upon prefixes and suffixes has also been found very helpful :

Prefixes and suffixes, drill device. Write a list of words upon the blackboard, to each and all of which the same prefix or suffix can be added. We will suppose it to be a suffix.

Tack a card on the end of a pointer, and with it cover the suffix. Have the children tell the word ; then remove the card, and have them repeat the word with the suffix added. Be sure that the suffix is well known before attempting to add it to the word.

Teach page 34 (suffix *-ed*) in this manner.

Syllabication. After these drills, when the children come to a long word, they will of their own accord cover part of it, sounding the uncovered part first, then the other ; and so on. It is astonishing to note how much help this seems to afford them in discovering long words ; and also, with a little careful guidance, how quickly they gain some knowledge of syllabication.

Lists of words, containing some of the simpler prefixes and suffixes, have been prepared for the guidance of the teacher. The first of these occurs on page 24. The teacher will supplement these.

Attention is drawn to the fact that these lists have been selected so as to review as many rules as possible. Sometimes in one word alone three or four different points are reviewed.

THE SECOND READER

SIGHT WORDS

With one or two exceptions, mentioned below, the only sight words in the Second Reader are the italicized words. The exceptions are : one or two words having a vowel sound so nearly like those already known that the pupil will sound it closely enough to recognize the word and will call the word aright. Such words are *dare* and *fairy* on pages 40 and 41. These words are used here before this sound of *a* has been presented.

The other occasional sight words that are not italicized are *unphonetic* words that contain, nevertheless, known vowel sounds. In this small list are such words as *don't* and *both*. The reason for not italicizing these words is that by the time they are presented, the pupil will of his own accord try different sounds of the vowels when he meets such words, and will thus readily recognize them.

It would be well to select occasionally such *unphonetic* words and require the pupil to try different sounds of the vowel in order to make out the words. This practice will help the pupil in his supplementary reading and it is good phonetic drill.

ENUNCIATION AND EXPRESSION

The dominant purpose in the teaching of beginning reading is to give the children quickly the power to acquire thought from the printed page. To this end the lessons must be organized, the content adapted, and the phonetic system developed. There are, however, other minor purposes in the teaching of beginning reading to which attention must be given.

CORRECT ENUNCIATION

Be careful to require clear and distinct enunciation. The teacher must realize that correct utterance depends upon the proper position of the organs of speech. She must know which organs are used in pronouncing the various sounds and what positions of lips, teeth, tongue, palate, etc., are necessary to produce the various sounds. This information may be learned from any good dictionary. Moreover, the teacher may practice the various sounds herself, carefully noting which sounds depend upon the respective positions of the organs of speech. Then, when a pupil has trouble in enunciation, she will know where his trouble is, which organs of speech he fails to use properly, and what drill in sounds will supply the exercise necessary to correct the error.

Making the pupil conscious of the correct position which his vocal organs should occupy usually results in increasing his difficulty. He will overcome his trouble only through

ENUNCIATION

practice that exercises them in the right position; therefore, give him abundant drill in slowly pronouncing those words that contain the sounds with which he has trouble.

READING FOR EXPRESSION

There can be no expressive reading without a clear grasp of the thought, just as there can be no grasp of the thought without a knowledge of the words in which the thought is expressed. Expression, therefore, depends upon a knowledge of the words, both as to form and content; and upon the ready recognition, understanding, and appreciation of the thought. To this may be added practice in reading, to develop a "quick synthetic glance of eye and mind."

The relation of thought and expression in reading.

When the pupil has these he will express the thought as naturally in reading as he expresses his own thought in talking. Therefore, when expression is lacking, the teacher will need to find out in which of the requisites of expression the pupil is deficient and help him to make up his deficiency. The deficiency often may be overcome through the manner in which the pupil is required to study his reading. Such directions as "Study your lesson, read it over so many times," will not suffice. He should be assigned some definite purpose in the reading of it, and be held responsible for results.

Expressive reading.
(1) The pupil's part.

In the assignment of work for study the object should be to secure the necessary practice in reading through such means as will require the pupil to give thought and attention to it. He may be required to look up certain points of the lesson. The teacher may write directions on the black-

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board, as for page 9, Second Reader. Find all that is told about the stream, and about the mill wheel. *Example:* How many things the stream helped, how it helped each, what the mill wheel did. Another time the pupil may be required to write about a certain point in the story, a requirement which will necessitate the reading of the story over several times carefully. In the story of "The Mill Stream," the pupil may be asked all the objects that Frank saw, and one fact about each, etc. Or he may compare passages in one story with some in the former lesson to find either similarity or contrast in thought, as: Find a thought in this story similar to one in Stevenson's poem, "Where Go the Boats," on page 51 of the First Reader. (The teacher should write the two stanzas of this poem on the black-board.) Before the pupil will recognize that the leaves "floating down the stream," and "down the river," are, in both selections, compared to "little boats" he may have to read the story over several times. Thus it may readily be seen how much the pupil will gain, even in mere practice, or word study alone, through being held for definite results. Because he feels a purpose in such reading, he will enjoy it, a pleasure that is his right.

To get these results, effort and preparation will, of course, be required on the part of the teacher. Before coming to class, the teacher should make a careful study of the story to be read. No matter how simple it may appear, it is capable of conveying thought according to the treatment. It may be used to arouse a desire to read more upon the same subject. For instance, in the short story on page 6 of the Second Reader, the pupil

(2) *The
teacher's
part.*

ENUNCIATION

should not be allowed to be satisfied with the statement that Bobolink is not so gay now as he was in nesting time. The pupil should wish to know *why*, and why Bobolink's song is at one time a "merry chee, chee!" and at another a "low clinking note." In such points, the teacher should be prepared to help the pupils wherever possible through observation, and also through reciting such facts as will give a wider knowledge of the subject. See preparation for nature study stories in Manual. In this instance the poem "Robert of Lincoln," by William Cullen Bryant, may be used, special attention being called to such lines as :

"Robert of Lincoln is gaily drest,
Wearing a bright, black wedding coat."

"Merrily swinging from brier and weed,"

"Pouring boasts from his little throat."

But later :

"Soon as the little ones chip their shell,
Six wide mouths are open for food."

The pupils will realize how hard Bobolink must work to feed "his hungry brood," and so they can understand how

"Robert of Lincoln at length is made
Sober with work, and silent with care ;
Off is his holiday garment laid,
Half forgotten his merry air."

Such study will help the pupil to form the *habit* of looking beneath the surface of what he reads — a habit that cannot be formed too early. Upon such a habit good expression largely depends.

In the assignment for study ask such questions only as can be answered through reading the story. Other questions should not be asked here. Needless to say, the teacher should not neglect to ask the questions after assigning them. The answers are *not* to be committed to memory. When the teacher is questioning him, the pupil may, if necessary, refer to the book for his answer. He cannot find the correct answer unless he has previously read the story, so he will know just where to turn for it.

It will not, perhaps, be necessary, in one study period, to assign as many facts as are given below. The number assigned will depend upon the time allotted to study and on the advancement of the pupils in the class. Typical treatment: "How Seeds Travel" (page 26).

Teacher's directions: Find, through reading the story, the following facts:

1. How many kinds of seeds are there, and what are the names of each kind?
2. Which are similar to the milkweed?
3. How does each kind of seed travel?
4. Find two ways in which some burrs tried to travel.
5. What happened to each on its travels?
6. Mention something that each did or said.
7. How many children are mentioned?
8. How many other living creatures are mentioned?
9. Tell something you know about each.
10. Find a similar fact in this story, as on page 26.

The milkweed was mentioned on page 45 of the First Reader, reference to which should be made in the preparatory work upon this lesson.

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These questions are to be answered after the preparatory work by pupils under the direction of the teacher has been done. In this preparatory work the teacher needs to make clear, through observation, or otherwise, the meaning of such expressions in this story as "the flowers have finished their work," "have packed their seed boxes," "used the means Mother Nature gave," "to find a cozy bed," "long winter nap," "shakes out its powdery curls," "willow buds in silver," etc.

The points of beauty should be brought out. Why do seeds travel? What wonderful provision nature has made for them to do so! The flowers have a mission in life. How wonderfully they work to fulfill it! What joy and beauty they give, calling forth a sense of gratitude to the Giver of them; for

"God might have bade the earth bring forth
Enough for great and small,
The oak tree, and the cedar tree,
Without a flower at all." — *Mary Howitt*.

Thus with thoughtful guidance these stories may be made to yield more than the pleasure in the story itself. Those based upon nature may be used to develop keener powers of observation and a deeper appreciation of nature. Like their little Indian brother, so may these pupils

"Learn of every bird its language,
Love the sunshine of the meadows,
Love the shadow of the forests."

Also in other stories other equally desirable traits may be fostered. Reading should reach every phase of the child's life and every spring of action.

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SUPPLEMENTARY READING

The teacher will now find difficulty in keeping the children supplied with enough supplementary reading matter. The greater the amount and variety, the more rapid will be their progress.

The independent power to read acquired by the children results in a continual eagerness for something new, which **Sources of material.** affords opportunity for much individual work; therefore it is not necessary to have sets of books for supplementary reading. It is better to have twenty different books than twenty copies of one book.

Among the multitude of good books now published for children the teacher will have no difficulty in selecting enough material for this purpose.

SEAT WORK

Make on the hektograph copies in script of the words on page 12 of Manual and copies of some of the outline pictures. Place these words and pictures in large envelopes, enough envelopes for one division of the class. Write on the envelope the words that each envelope contains. From time to time, as pupils progress, add new words, from the list in the Primer.

Exercise I.
To match
script with
script.

A. Write on the blackboard words corresponding to those in the envelopes. Have the pupils match words and place them in the same order as they are on the blackboard.

B. Using words and pictures corresponding to those in envelopes, write sentences similar to those on page 12 of Manual. Require pupils to form the sentences with material from envelopes.

C. Have pupils form simple original sentences with words and pictures from envelopes.

From old readers cut out words corresponding to those used in the preceding exercises. Mount and place them in envelopes with the same number of corresponding script words made on the hektograph.

Exercise II.
To match
script with
print.

A. Write sentences on blackboard, using such words only as correspond to printed words in envelopes. Have pupils form the same sentences by matching script words on the blackboard with printed words from the envelopes.

B. Have the pupils form original sentences with words from the envelopes, each sentence being in both script and print.

C. With script words in envelopes used in Exercise I4, to which envelope the necessary extra words have been added, have pupils form sentences from pages 56, 58, and 60. Later transpose, combine, or rearrange these sentences. Examples :

My fan is here.

Here is my fan.

Here are my fan and my muff.

Provide the words with the necessary capitals.

D. Make on the hektograph script copies of the words on pages 54 and 55. Place these in envelopes, and require pupils to place them in the same order as they are on the blocks on pages 54 and 55. Use page 57 in the same manner.

Exercise III.

To match
letters.

Prepare individual boxes of printed letters containing several of each letter of the alphabet.

A. The teacher writes letters on blackboard, one at a time. Require pupils to find each corresponding printed letter from the letter boxes. After pupils have found the letter, hold up one of the large pasteboard letters and require the pupils to compare it with the letter they have chosen from the box.

This and Exercise V are to be given by the teacher. All the other exercises are for independent seat work.

B. Write rows of letters on the blackboard and require pupils to find the same letters in the letter boxes and arrange them in the same order.

C. Write on blackboard words from page 55. Require

SEAT WORK

pupils to form same words with letters, after which compare with words on page 55.

D. After the presentation of each new sound, require pupils to find and to place in rows all which represent the new sound, as all the *r*'s, *s*'s, etc.

A. Write upon the blackboard words from page 62 of the Primer thus :

<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>
-an	-ust	la-	an-
-a-	-usk	sa-	san-
-ull	-rum	pa-	lan-
-uck	mu-	ma-	stan-

Require pupils to form these words with their letters, placing a *d* wherever there is a dash.

Use similar pages for similar seat work.

B. Select five words from each of the following pages, 55, 57, 66, 76, 82. Write these in promiscuous order on the blackboard. Write the vowels *a e i o u*. Require the pupils to form the words selected from the pages above numbered, and place each word in a column under the vowel which corresponds to the vowel in the word.

Exercise IV.

To follow the presentation of a new sound and to deepen its impression.

C. From the pages listed in *B* of the exercise, select and write on blackboard words which, by the substitution of one vowel for another, will form several different words. From a list of such, require pupils to see how many different words they can thus form with their letters.

Example :

red
pan
dug

rid
pen
dig

rod
pin
dog

A. Write the following letters, one at a time, on the blackboard. Require the pupils to find the corresponding letters from their letter boxes, and to place them on their desks in a row, thus:

Exercise V.
To teach
spelling.

r s n f t p m a c u

B. When all in the class have found the letters the teacher may call for each letter by giving its sound. Require pupils to select and to hold up the letter corresponding to the sound pronounced by the teacher; to sound it; and then to place it back on the desk. The purpose of this exercise is to review the sounds before building words.

C. The teacher may dictate some of the words from the 52 words given below, by slowly pronouncing each. Require pupils to form each word with the letters; to pronounce each sound, then the word; then to place the letters back in the row, ready for the next word.

D. Pronounce, one at a time, the sounds of the letters necessary to form a word, selected from the 52 words. Have the pupils select letters from the row and hold them in their hands until instructions are given for using them. When all have selected the necessary letters, tell the pupils to form a word which the teacher will pronounce with the letters they hold in their hands. They do this by arranging and rearranging the letters, sounding the letters as they do so, until they succeed in forming the word.

A. When all the consonants and short vowel sounds are known, Exercise V, Section B, may be used to teach the *names* of the letters, using, of course, letters other than the ten there used.

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B. Write the ten letters in Exercise V and require the pupils to form as many words as they can, with the corresponding letters from the boxes. Have the pupils select, at first, just the ten letters. Then form a word. Set the word on one side of the desk and leave it there. Then have the pupils select letters from the box to replace those used, to make up the ten letters. Form another word with some of the ten letters, replacing the letters used from the ten each time a word is formed so as to have all ten to use.

Exercise VI.
To teach the
names of the
letters.

Have the pupils form the words by arranging and rearranging the letters as in Exercise V, Section C. Have it done in this exercise without the teacher's aid.

C. With the ten letters above described the following 52 words can be formed :

rat	cap	cut	fast
cat	map	us	must
sat	tap	fuss	rust
fat	rap	muss	trust
pat	trap	cuff	crust
mat	nap	ruff	am
can	snap	muff	Sam
ran	up	puff	camp
fan	cup	stuff	stamp
pan	sup	pass	tramp
tan	pup	past	cramp
man	rut	cast	pump
sap	nut	mast	stump

D. Write some of the 52 words on the blackboard, and require the pupils to form them with their letters. Use pages 40, 86, 119, 121 of Primer, or similar lists from the First Reader for similar purposes.

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FIRST READER

E. Write on the blackboard all words from page 3 of the First Reader which contain the short vowel sounds. Require the pupils to form the words with letters, then to add a final *e* to each word, and to pronounce the words thus formed.

F. Use page 29 as explained in the preceding paragraph. Select and write on the blackboard, in four columns, all words from this page with short vowel sounds, arranged thus :

<i>a</i>	<i>e</i>	<i>e</i>	<i>o</i>
ran	fed	bed	got
lad	met	set	sop

The vowels at the head of each column are to show the pupil which vowel is used in this class of words in order to change from the short to the long sound.

G. Later, using similar words, omit the vowels at the head of each column ; arrange this class of words promiscuously and require pupils to decide which vowel is necessary to change from the short to the long sound.

H. Follow the directions in the preceding paragraph ; write the letters below :

<i>ai</i>	<i>ee</i>	<i>ea</i>	<i>oa</i>
r — n	f — d	b — d	g — t
m — d	m — t	s — t	s — p

Require the pupils to arrange the letters from their letter boxes as indicated above and to supply the necessary vowels to make the words.

I. To deepen the impression of the facts to be taught on pages 30, 34, 40, and 48, use this last-mentioned exercise for seat work immediately following the first presentation of each vowel combination. Use here such words only as

contain the vowel combination in each drill ; that is, all words that contain *ai* after page 30 and so on with the other pages.

By this time the pupils should be able to write. If so, the last-mentioned exercises may be written instead of formed with letters, or both may be done at the same period.

J. Make on the hektograph script copies of the drill sentences — see pages 5, 11, 17. Cut these sentences into words, and place each set in an envelope. Require pupils to form sentences with these words. Sometimes the exercise may be to form the sentences found in the reader, sometimes to form original sentences. These sentences may be copied into a note book reserved for this purpose. This deepens the pupil's interest in such work.

K. Write on the blackboard directions as follows :

Write 4 words from each of these pages : 4, 10, 16, and 21.

The teacher will, of course, select the pages according to the part of the reader being used, or the phonetic principle she wishes to review.

Instruct the pupils how to arrange the words in their note books and in what order to select them so that no words may be duplicated in these lists. The following list will show in what order the words were selected from the reader and in what order they should be copied into the note books. Require the words to be studied in reverse order ; that is, by columns.

Page 4	bake	gate	cape	name
Page 10	dime	hide	time	life
Page 16	bone	hope	bore	hoe
Page 21	tube	blue	due	cure
Page 24	vale	cove	hive	wave

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Page 28	rake	wide	hole	cube
Page 29	ran	fed	bed	got
Page 30	tail	gain	sprain	aim
Page 34	weed	feed	feel	weep
Page 40	clean	dear	eat	heap
Page 48	float	roar	soak	coal
Page 57	day	bay	stay	gray

In the same manner the teacher may, for her own use, form any number of such lists for general reviews. These may also be used for the following exercise.

L. Write a list such as those just mentioned and also the phonetic principles contained in the words, and require pupils to copy and to classify them thus :

<i>a</i>	<i>e</i>	<i>o</i>	<i>ai</i>	<i>ay</i>
ran	fed	got	tail	day
<i>ee</i>	<i>oa</i>	<i>ea</i>	<i>Final e</i>	
weed	float	clean	rake	

Continue until all words from lists have been written under the corresponding phonetic principle. Use general reviews in the Readers (as page 39) for the same purpose.

M. Write on the blackboard certain phonetic principles. Require the pupils to copy them in note book. Then have the pupils write under each five or ten words containing the same phonetic principle as follows : five words under *igh*, five under *ol*, etc.

<i>igh</i>	<i>ol</i>	<i>ch</i>	<i>nk</i>	<i>qu</i>
high	old	child	bank	queen

N. The last three exercises may be too advanced for some first grade classes. In this case these exercises may be re-

SEAT WORK

served for the second grade by selecting the words and phonetic principles from the Second Reader. This may be done in any event.

SECOND READER

The following is for the second grade: Write a column of words, from page 138, First Reader, such as *take*, *hide*, *joke*, etc. Require pupils to copy the words and to add *ing* to each word, omitting, of course, the final *e*. Write the words from page 137 such as: *baby*, *kitty*, and *city*. Require pupils to copy, changing *y* to *ies*.

O. Write columns of words on the blackboard as follows:

rail	oat	ball	rack	walk
base	fire	car	meal	get
hat	sun	for	time	pet
day	road	side	set	side

Require the pupils to select such words from the second column as will combine to form compound words. *Example*: to the first word in the first column add the fourth word from the second column. Pupils are to decide which words will combine, then to write the compound word in a note book. Use it to form original sentences.

ew = *ū*

ew, or *u* = *ōō*

Write the answers with rhyming words from page 162 of Second Reader.

Seen in early morning — rhymes with — new.
A certain kind of tree — rhymes with — mew.
Something in church — rhymes with — few.
Something sparkling — rhymes with — Newel.

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Belonging to a ship — rhymes with — chew.
What we did in school — rhymes with — grew.
What I did with a ball — rhymes with — brew.
How meat was cooked — rhymes with — mewed.
Used by a carpenter — rhymes with — strew.
What Robin did — rhymes with — slew.
What the wind did — rhymes with — stew.
What we did at lunch — rhymes with — hewed.
What we should tell — rhymes with — Ruth.
Something we often get — rhymes with — cruise.
A boy's name — rhymes with — spruce.

SEAT WORK

Seat work for reading in the second grade consists principally in studying reading itself, making the necessary preparation to read with understanding and expression. Suggestions for this purpose are given on page 48 in the Manual.

It is not intended that all the exercises here given for seat work be used. The teacher should select from among them those best suited to the particular needs of her class.

THE MOTHER GOOSE RHYMES

Little Jack Horner

Little Jack Horner sat in a corner,
Eating his Christmas pie;
He put in his thumb and pulled out a plum,
And said, "What a good boy am I!"

Little Boy Blue

Little Boy Blue, come blow your horn;
The sheep's in the meadow, the cow's in the corn.
Where's the little boy that looks after the sheep?
He's under the haystack fast asleep.

Little Bo-peep

Little Bo-peep has lost her sheep,
And can't tell where to find them;
Leave them alone, and they'll come home,
Wagging their tails behind them.

Little Bo-peep fell fast asleep,
And dreamed she heard them bleating,
But when she awoke, she found it a joke,
For they were still a-fleeing.

Then up she took her little crook,
Determined for to find them.
She found them indeed, but it made her heart bleed,
For they'd left their tails behind 'em.

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Little Tom Tucker

Little Tom Tucker
Sang for his supper.
What did he eat?
White bread and butter.

Humpty Dumpty

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall;
All the king's horses and all the king's men
Can't put Humpty Dumpty together again.

Little Betty Blue

Little Betty Blue
Lost her holiday shoe.
What can little Betty do?
Give her another
To match the other,
And then she may walk in two.

Little Miss Muffet

Little Miss Muffet
Sat on a tuffet,
Eating her curds and whey.
There came a big spider,
Who sat down beside her,
And frightened Miss Muffet away.

A SUMMARY OF PHONETIC PRINCIPLES

PRIMER

All consonants except *q, v, z, y*.

All short vowels *a, e, i, o, u*.

FIRST READER

General principle of final *e*. Consonants *q, v, z, y*.

$\tilde{a}$ { a-e . . . gate
ai . . . nail
ay . . . hay

{ ōw . . . show
ow . . . cow

$\tilde{e}$ { e . . . be
ee . . . seed
ea . . .

ou . . . out

$\tilde{i}$ { i-e . . . kite
igh . . . light
ind . . . find

{ y . . . yes
y . . . my
y . . . kitty

$\tilde{o}$ { o-e . . . bone
oa . . . boat
ol . . . gold
ow . . . snow

qu . . . queen
ch . . . chair
nk . . . bank
ng . . . sang
ing . . . ring

$\tilde{u}$ { u-e . . .
ue . . .

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SECOND READER

{	th	. . .	this	{	ç	before e, i, y = s
	th	. . .	thin		cent	
	wh	. . .	whip		city	
					cyclone	
{	êr	. . .	her	{	ġ	before e, i, y = j
	îr	. . .	sir		gem	
	ûr	. . .	curl		ginger	
	ôr	. . .	for		gypsy	
	är	. . .	car			
g {	all	. . .	ball			
	aw	. . .	saw			
	au	. . .	Paul			
	w-ar	. . .	warm			
	ough	. . .	bought			
{	oi	. . .	oil			
	oy	. . .	boy			
{	oo	. . .	book			
	oo	. . .	moon			

EQUIVALENT SOUNDS

ô	=	ũ	. .	none
ew	=	û	. .	few
ew	=	öö	. .	grew
u	=	oo	. .	true
ei	}	=	ā	{ . . eight
ey				
kn	=	n	. .	knot
wr	=	r	. .	wring
ph	=	f	. .	physic
gh	=	f	. .	laugh
tion	}	=	shon	{ action
sion				

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